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Although *archaic* is a well-established term in the criticism of plastic art, its application in the same sense to literary art has scarcely any justification.

The author is no doubt right in seeing in the language of Pindar a trace of the influence of the speech of the Delphic Oracle; but here again he might have been helped by a reading of Bergk, *Griechische Literaturgeschichte*, I 331 ff. Some of the terseness of Pindar's diction he might have been able to account for had he remembered that Pindar was one of the aristocracy of his times,—one who felt on the one hand that he had a right to assume a lofty and terse diction, and on the other hand that he was not bound to avoid giving offense.

It is a serious error to attribute to Latin as well as to Greek (p. 17) a rich poetic vocabulary. A reading of any Latin poet will reveal the wretched poverty of Latin in that respect. The Roman poet was continually constrained to use in altered sense the same stock of words (cf. *modus* in Horace, for instance); and it was by doing violence to the syntax that he achieved something like poetic atmosphere. For this DORNSEIFF might have consulted the introduction to Shorey's Horace, *The Odes and Epodes*.

The third and last section of the work, *Die Glieder des Baues und ihre Behandlung* (pp. 113-134), considers the component parts of the epinikion,—the personal encomium, the hymnic element, the gnomic element, and the epic-mythic element, as the author styles them. This section is again a concise presentation of existing views, but it adds nothing new to the study of Pindar's poetic structure.

The work exhibits a good knowledge of current German literature on the subject; but it seems to show small familiarity with works of other lands and earlier times. More use might have been made of the Greek rhetoricians; and in a treatment of Pindar's style, the names of Gildersleeve and Fraccaroli should not be absent, as they are here.

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Q. Horatius Flaccus, erklärt von Adolf Kiessling. Zweiter Teil: Satiren. Fünfte Auflage, erneuert von RICHARD HEINZE. Berlin: Weidmannsche Buchhandlung, 1921. xlv + 347 pp. 24 M.

This fifth edition of Kiessling's standard manual is practically a new book. The Introduction is almost entirely new, many passages of the commentary have been rewritten, and a vast

amount of illustrative material added, especially on Satires II 2-6. Two things which are studied in especial detail are the relation of Horace's Satires to the popular philosophy of the Greeks and his treatment of the hexameter. At i. 1. 43, the line 'quod, si conminuas, vilem redigatur ad assem,' is taken as part of Horace's question, not as a reply to it. At ii. 5, 89, the conjecture 'neu desis opera' is adopted. There is a misprint at ii. 4, 49 (a period at the end of the line); on p. 172 recidet is printed for recideret; on p. 186, sequarum, for sequamur. At i. 2, 89, a reference might be added to Virg. Geor. iii. 79, ardua cervix argutumque caput; with ii. 2, 93, cp. Virg. Geor. i. 12, prima . . . tellus; with ii. 2, 11-13, Tac. Dial. 10, 7, levitate iaculi aut iactu disci vanescere; with ii. 4, 30, Pliny, N. H. ii. 109, iam quidem lunari potestate ostrearum conchyliorumque et concharum omnia corpora augeri ac rursus minui; also ii. 221, ix. 18 and 96. The next edition should mention Dr. Tenney Frank's interesting suggestion that the Heliodorus of i. 5, 2, was really Octavian's teacher Apollodorus (Classical Philology, XV 393).

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P. Vergili Maronis Georgicon libri quattuor. Recensuit, prae-fatus est, appendice critica instruxit R. SABBADINI. Turin: Paravia & Co., 1921. xiii + 103 pp. 5 L.

This excellent little book may be heartily commended to all students of Virgil. The appendix critica is particularly good. A few of Professor SABBADINI's readings may be mentioned here: i. 266, Rubea . . . virga; ii. 82, miratastque; ii. 413, rusti; iii. 402, exportant; iv. 112, tinosque; iv. 141, tinus; iv. 493, stagnist. (At iv. 112 pinos is probably a better reading than tinos, especially if, as Mr. Sargeaunt tells us, the laurustinus is "eminently a tree of the coastland.") At iii. 402 he marks the loss of two half-lines, as if Virgil had written something like

Sub lucem exportant. < Quod pressum nocte pararunt,
Illud ut aut vendat > calathis adit oppida pastor,
Aut parco sale contingunt hiemique reponunt.

And in the fourth book he transposes lines 203-5 and 206-7. The 'emendation' quis cui, ii. 256, is not very new; to speak only of modern times, it is printed in the Heyne-Wagner edition of 1830, in Ladewig, 1850, Benoist, 1867, Conington, 1872, Forbiger, 1872, etc. In the matter of spelling the editor has no desire to be 'putide et moleste constans;' he even makes